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NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Balaban and Katz Chicago Theatre

AND/OR COMMON The Chicago Theatre

2 LOCATION

STREET & NUMBER 175 N. State Street

CITY, TOWN

Chicago

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

STATE

Illinois

VICINITY OF

CODE

012

COUNTY

Cook

CODE

031

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input checked="" type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES, RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input checked="" type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES, UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER

4 OWNER OF PROPERTY

NAME Plitt Theatres Inc.

STREET & NUMBER

175 N. State Street

CITY, TOWN

Chicago

STATE

Illinois

VICINITY OF 60601

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Recorder of Deeds Cook County

(510 17-10-305-002)

STREET & NUMBER

118 N. Clark St.

CITY, TOWN

Chicago, Illinois

STATE

60602

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Illinois Historical Structures Survey

DATE

October 1972

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS

Illinois Department of Conservation

CITY, TOWN

Springfield

STATE

Illinois

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Chicago Theatre, 175 N. State Street, is located within Chicago's old and well known commercial Loop district. It wraps around the corner side of the Page Brothers Building (now called the Loop End Building). The Page Brothers Building, built in 1872, has Chicago's only surviving cast iron front (it is listed in the National Register).

The theatre rises seven stories and is laid out in an L pattern. The smaller subordinate structure houses the main entrance, ticket lobby, grande lobby, and two floors of corporate offices. It fronts sixty feet on State Street and extends east along Benton Court on the south.

The main structure extends eastward from the grande lobby and is bordered by Benton Court on the south and Lake Street on the north. It houses the auditorium, stage, dressing rooms, inner foyer, the promenade levels behind the auditorium, lounges and bathrooms, and the grande staircase leading to the upper and lower levels.

The building is of steel frame construction resting on caissons, and is clad in brick and terra cotta.

The seven story entrance facade on State Street is of cream colored, glazed terra cotta set on a three foot base of grey terra cotta. Rapp and Rapp patterned this facade after the arch de Triumph in Paris. This was most evident when viewed at night outlined entirely by rows of stud lighting (see photo).

Originally a decorative brass box office was flanked on each side by two pairs of gilt french doors and a pier of the triumphal arch which contained one set of gilt doors set in an archway, and two brass and terra cotta poster cases.

This area was modernized by Rapp and Rapp in the early 1950's and now contains new brass and plate glass doors, and poster cases, and a modern box office. All of the decorative terra cotta over the doors, the transoms, and four huge bronze lanterns which once hung over the poster cases, were removed and covered by an extension of the present marquee.

The theatre has had three marquees. The original was a simple canopy with two lines of attraction space on each side. The second, built in 1922-23 was larger and more ornate with flashing pinwheels, swirls, and garlands of colored lights. It boasted larger milk glass letter attraction boards, and CHICAGO in large letters on three sides. (cont'd.)

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The third and present marquee was installed in 1949 and is similar to the second, but has larger attraction boards, and CHICAGO in larger letters only on the front. It remains today as the last example of the old, ornate cinema marquees in Chicago.

Above the marquee rises the piers of the great arch, and the arch itself into which is set the grande window. The window is of paned glass and steel and boasts a seventy foot stained glass medallion containing the Balaban and Katz coat of arms. The grande window supports an entabliture of garlands.

The sixth floor is comprised of five double hung windows set apart by decorative panels, and is crowned by a heavy cornice. This cornice is actually the top of the lighted triumphal arch.

The seventh floor finished the facade and is of five windows articulated with a more restrained treatment and cornice.

To the north of the grande window is the five story tall CHICAGO vertical sign with lighted letters and border. For 57 years a loop landmark and a symbol of the city whose name it bears, it is truly the last of the great theatre vertical signs.

Centered on the roof over the grande lobby is a two story structure of brick and terra cotta trim which houses the "Little Chicago", Balaban and Katz' exclusive preview and try out theatre which was complete with stage, fixed seating, and a projection booth. Today its interior has been draped and modernized.

The decorative terra cotta of the sixth and seventh floors continues around the south face of the lobby structure. The motifs of the right pier of the triumphal arch also continue around the corner to the south facade. The remaining south lobby facade of art brick is broken up by three large french windows at the second level, and three small windows at the third level. The street level is of terra cotta blocks and contains five doors and the Benton Court exit doors and canopy.

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The south wall of the auditorium structure is brick and provides fire exit doors, fire escapes, the stage door, and dressing room windows.

The Lake St. (north) facade supports the theatre's third canopy over the Lake St. exit doors. This canopy is of decorative cast metal and is original (as is the Benton Ct. canopy). This north facade is brick accentuated with pale pink terra cotta. The street level is composed of eight arches containing a stage door, and fire exit doors.

Rapp and Rapp designed this wall with two thicknesses of doors and two masonry walls to insulate the theatre from the noise and vibration of the loop "E1" train which passes by.

Upon entering the theatre one passes through the ticket lobby which runs across the width of the building. This area provided two additional ticket windows which were used during busy periods. The walls and box offices are decorated in terra cotta and there is a one story coffered ceiling. The original marble floor was redone in 1950's design terrazzo, and the original light fixtures are gone.

Next one enters into the Grande Lobby. French was the theme of the theatre, and Louis XIV styling prevailed in the decor and furnishings. The Grande Lobby was modelled after J.H. Mansart's chapel at Versailles.

The main floor is of off white marble trimmed in black. The twelve piers surrounding the main floor are of brown and white marble, carry segmented arches, and support ten fleur de peche marble ionic columns and four pillasters at the east corners. The columns support an elaborate entablature from which rises the ceiling of decorative bas relief painted in polychrome and gilt. At the center of the vaulted ceiling is a rectangular cove lit dome of iridescent blue, from which hung two large bronze and crystal chandeliers. Here, as throughout the theatre, the light fixtures were custom designed by the Victor Pearlman Company of Chicago.

On the second level a low balustrade of scagliola runs between the columns on all four sides setting off the mezzanine promenade.

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On the south wall of the promenade are three tall french windows overlooking Benton Ct., while the north wall boasts identical mirrored windows. Centered on the west wall and rising three stories is the grande window which originally was draped in royal purple velvet. The draperies, carpeting, and fine furnishings throughout the lobbies and theatre were originally supplied by Marshall Field and Company.

Overlooking the lobby on the north and south walls of the fourth level are three arched openings set into the ceiling. Views of the grande lobby were also afforded along the east wall of the lobby by a three story open arch that duplicated the grande window on the west wall. Overlooks were also provided on either side of the arch at the mezzanine and third story.

Directly east of the grande lobby is the grande double staircase which sweeps up to an intermediate landing, splits, and continues the rise on either side as single staircases.

Access to the mezzanine and balcony of the auditorium is provided by promenades and tunnelways running from the grande staircase at the intermediate landings. The levels of the auditorium are one half story lower than the lobby levels.

Directly south of the grande staircase on the main floor is the Benton Ct. vestibule. Here is located the small passenger elevator that provides access to all levels of the building. This vestibule also served as an exitway for patrons leaving aisles one, two, and three behind the grande staircase and patrons descending the sweeping staircase between aisle one and the vestibule.

Running north from the area of the grande staircase is the three story inner foyer. The architectural features consist of five pilasters along the east and west walls and two in each corner that rise two stories to the entablature and cornice. Rising above the cornice is a cove lit barrel vault made up of four open arches to the east and four closed arches on the west. The end walls of the vault are flat and highly decorative with termini and caryatids which are also seen in the organ grills.

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The east wall contains the double doors into aisles four and five and the paned glass windows that make up the rear wall of the auditorium orchestra floor. The mezzanine circles above on the south and east and north ends of the foyer.

Running north from the inner foyer to Lake St. is a one story lounge area which provides access to aisles six and seven, the women's smoking lounge, and the third and final stairway which serves the north end of the balcony.

Under the grande staircase, a double staircase descends to the lower lounges. The area directly adjacent to the staircase has a coffered ceiling and stucco walls. Off of this area are the gentlemen's lounge and bathroom and the managers office. Running north from this area (under the inner foyer) is the grande lounge about which little is known but is thought to have been of stucco with heavy arched wooden doors, which indicated a more Spanish influence. The ushers quarters and treasurers office are accessible from this room.

Continuing north through a double set of wood and bronze gates leads one to the telephone lounge, the Oriental lounge, the women's powder room and toilets, and the one bed hospital.

In its fifty seven year history the Chicago Theatre has received two renovations. The first was in 1932-33 in preparation for the Century of Progress Exposition. All of the lobbies, lounges, foyers, and promenades received one or more of the following: new and more decorative carpeting, more elaborate and functional draperies, repainting and touch up, and new or reupholstered furnishings. The theatre had never looked better.

The second and more drastic change took place in 1949-50. Publicity releases called it "streamlining for A Palace of the 20's". Kapp and Rapp were employed and much time and money was spent on a carefully done but artistically inferior remodeling that was typical of the 1950's. Fortunately the remodeling was confined to the lobbies, foyers, and lounges. All of the original custom Pearman bronze and crystal light fixtures were replaced.

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Light fixtures everywhere became freerorm creations of tin, brass, fiberglass, plexiglass, and wrought iron. The inner foyer now has perforated brass leaves climbing up its streamlined pilasters. Etched glass aisle signs gave way to plexiglass with painted numbers.

the grande lobby was totally repainted in shades of light grey and beige, and the dome was painted white. the grande window was draped over in plain grey; the stained glass hidden. The arch over the grand staircase was similarly draped and the overlooks on either side were boarded up and draped over. The french windows on the north and south walls of the mezzanine promenade were hidden behind drapes. The two bronze torches under the grande window gave way to flower boxes with plastic foliage. Settees were replaced by blond wood and pink vinyl benches. Finally a large concession counter was installed between three of the marble piers in the grande lobby.

The inner foyer was modernized also. The ornate vaulted ceiling was covered by a false ceiling at the cornice. All of the overlooks were boarded over (except at the north and south ends of the mezzanine). The east wall received a floor to ceiling drape treatment.

Elsewhere the rear wall of the mezzanine which had once been of paned glass with false drapes became a checkerboard of blond wood squares. The original seating of the mezzanine was replaced by chrome chairs covered in coral upholstery. Gilt and polychrome surfaces everywhere, from the main floor up, except the grand lobby, were painted in shades of grey and salmon.

Some of the fine oil paintings most of the bronze and marble statuary, and all of the Louis XIV furnishings disappeared. These were replaced by wrought iron upholstered in vinyl.

The balcony tunnel lost its satin shaded floor lamps. Alcoves that once boasted an arm chair, damask covered walls and an oil painting, now had pickled grey walls and pink vinyl, built-in benches with formica end tables.

The grande lounge appears to have suffered architectural damage. A publicity release of the day stated "The lower lounge of the Chicago Theatre, now as gay and inviting as a New Orleans garden with its colorful plastic floor, its red brick and wrought iron trim, and built in settles.

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Entering the auditorium from the inner foyer, one passes first under the shallow mezzanine then through the colonnade of arches that support the mezzanine. Continuing down the raked floor, the large cantilevered balcony looms above. The decorative soffit provides illumination with indirect cove lighting emanating from one large rectangular and two oval groin vaults over the mezzanine, and three shallow coves in front of the mezzanine area continuing onto the orchestra pit rail one can view the auditorium in its entirety. The center of the upper dome rises 110 feet or seven stories. The main floor measures 164'2" wide by 106' deep. Because of the unusual lot size, the auditorium is narrow but very wide which provides excellent sight lines and an intimacy rare in such a large house.

1984 seats occupy the main floor, (originally the main floor had fixed seating and box seating along the sidewalls) the mezzanine holds 392 persons, while 1504 patrons can be accommodated in the balconies fixed seating and side boxes.

The proscenium arch measures 70 feet wide. Centered over the arch is the impressive (1932) mural of the seen god Apollo riding across the sky in a chariot and pulled by four white stallions--the golden sun radiating in all directions.

At the base of the proscenium arch were originally vaudeville type annunciator boxes which held cords to announce the live acts. After a few years the annunciators were removed and the proscenium panels redesigned.

In front of the stage is located the rising orchestra pit and the Wurlitzer pipe organ on a hydrolic lift.

On either side of the proscenium arch are located the organ grills. Their styling consists of a large oval niche under an open lacework canopy which is surrounded by a composite column and pilaster on either side which support an entablature with an open lacework frieze. Above the entablature is a large cartouche flanked by cornucopias, urns, and festoons and topped by a small arched window. All of the

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openness is needed to permit sound from the organ pipes to pass through.

Just beneath the organ grills on the main floor are arched niches containing fountains. Access to the balcony is provided along the side walls at three levels (which form the cross aisles). Rising between these doorways and the top of the balcony are three sets of three boxes. Above the boxes are three open arches which rise up to a cove lit cornice.

Centered on the rear wall is the projection booth. Flanking it on either side are three alternating open archways and three doorways which also rise to the cove lit cornice. The doorways provide access to the up and down aisles.

Above each of the arches and the organ grills are hand painted murals separated by rib sections that form the ceiling which terminates in a large wide band of open medallions framed in torus moulding. The dome is made up of four sections; a lower ring which arches above the open handwork, a circular ring articulated with bands of rosettes, the drum which is circled with three foot diameter open windows draped in garlands of flowers, and the irradescient blue and silver dome itself.

In 1932 the auditorium was repainted, all of the original murals were changed, the arches and proscenium were redraped, new seating was installed, the projection booth enlarged, the lower wing of the dome which had been white was hand painted with a beige and gold swirl design, and eight bronze Pearlman chandeliers were added along the side walls.

The stage measures 112 feet wide, 30 feet deep, and 90 feet high. Off stage right houses two floors of dressing rooms, a chorus room and stage hands room. Off stage left is the doormans box, dressing rooms, property shop, scenery shop and scenery storage loft. The original major light board and counterweight system remain.

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input checked="" type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input checked="" type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER	
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 900.	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION		Cinema	

SPECIFIC DATES October 26, 1921 BUILDER/ARCHITECT C. E. & George I. Rapp

STATEMENT OF SIGNIFICANCE

On October 26, 1921, Balaban and Katz opened their \$4,000,000.00 Chicago Theatre, "The Wonder Theatre of the World". Although predated several months by Balaban and Katz' own Tivoli Theatre on the south side, and by New York's famous Capital Theatre, the Chicago Theatre is cited as the largest, most costly and grandest of the super deluxe movie palaces that had been built to date. Today, neither the Tivoli or the Capital remain. The Chicago Theatre is the only remaining example of the grande movie palaces that were built at that early time, as the movie palace building boom did not come about until 1924-1925. While various legitimate houses were converted to movies rather early, the Chicago was the first deluxe theatre built for movies in downtown Chicago.

The young Balaban brothers Abe and Barney had started out in 1908 with a small 100 seat store front nickelodian located at Kedzie and Roosevelt Rd. The Kedzie, as it was called, became a true family venture. By 1913 Abe and Barney, joined by Sam Katz, were able to open their first theatre with a balcony, The Circle Theatre which seated about 1000 people. By 1916 the Balabans and Katz engaged architects Rapp and Rapp to design their first deluxe house. In 1917, the Central Park opened with 2400 seats, a mezzanine, a balcony, and thanks to Barney's early experience in a cold storage plant, it was air conditioned. "Comfortably Cool" became a Balaban and Katz selling point and trademark.

Balaban and Katz had built Chicago's "big three", The Tivoli, the Chicago, and The Uptown. Between 1925 and 1931 Balaban and Katz had produced the Oriental, Norshore, Nortown, Paradise, and the southtown Theatres. Also through shrewd business dealings, Balaban and Katz had gained controlling interest and/or ownership of every other major cinema exhibition in the city.

In the mid 1920's Sam Katz went to New York and helped form the Publix Theatre chain which allied with Adolf Zukor's Paramount Pictures.

The Balaban and Katz name remained on Chicago's marquees until 1969 when the corporation sold its interests to the American Broadcasting Company.

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The Chicago Theatre was an early design by the Chicago architectural firm of Rapp and Rapp.

George Rapp (1878-1941) had started his career as an assistant designer to Edmund Krause working on the new Majestic Theatre (now the Shubert Theatre) in Chicago. George Rapp along with his older brother Cornelius W. Rapp (d. 1927) created the firm of Rapp and Rapp and went into practice in 1906. Their first designs were for the earliest motion picture houses that were rapidly evolving out of the old store front nickelodeon. Thier first successful movie palace was the Central Park in Chicago designed in 1917. Other significant early designs were the Al Ringling Theatre in Baraboo, Wisconsin, and the Portage Theatre in Chicago.

From this early start, Rapp and Rapp became leaders in the field of theatre architecture as well as other commercial structures. Some of their notable theatres are the Tivoli, Oriental, and Uptown Theatres in Chicago; the Times Square and Brooklyn Paramounts in New York; the Ambassador Theatre in St. Louis; and Sheas Buffalo in Buffalo, New York (a National Registry listing).

Rapp and Rapp were inovators in theatre design and it was with the Chicago as with all of their theatres that they had to deal with many old and several new design problems. The most obvious was how to handle the vast crowds that attended the four or five shows daily. The Chicago Theatre was designed with large spacious lobbys, staircases, and exits for a well planned traffic flow.

The Chicago was advanced architecturally in that it was one of the first of the 4000 seat houses that had not posts or visible supports anywhere within the auditorium. The vast balcony was completely cantilevered, a technological feat which was utilized for the Tivoli Theatre a few months earlier.

One additional technical advance that was developed jointly by Balaban and Katz and Rapp and Rapp was the air washing machines and possibly the first air conditioning ever in a commercial building.

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Fianlly, the Chicago's styling is timeless and significant. Although intentionally opulant and overdone, the styling was pure French Baroque. Rapp and Rapp themselves had considered the Chicago as one of their finest designs. (In a letter dated July 5, 1978 C.W. Rapp Jr. stated that "of all the remaining Rapp and Rapp,the Chicago should be the one to survive".)

Concurrently during the second decade of the century, showmen began to develop new and more innovative ways of exhibiting cinema features. The Chicago Theatre was a transitional staging design. The stage was divided into the three areas but the side stages were decorated primarily for show.

The Chicago was most likely the last of the cinema palaces built in Chicago that employed the old staging. The next major palace built (the Uptown) employed the more modern stage and pit arrangement.

Music and Drama

The Chicago Theatre, since its opening in 1921 until the last stage show, presented entertainment which included the finest first run silent movie of the day, a cartoon or short feature, the daily news reel, a live stage presentation, the Chicago Theatre Symphony Orchestra in the pit, and accompaniment or solo spots on the Wurlitzer theatre pipe organ.

Frank Cambria, a young New York production designer, remained in Chicago from 1917-1926. He brought an array of talents for the stage. Performers of the day who helped bring Cambria's fantasy worlds to life were Fanny Brice, George Jessel, Sophie Tucker, and Eddie Cantor.

During the 1940's and 50's rising costs dictated productions of a more restrained nature than the lavish 1920's and 30's. One or two star performers were backed up by a name stage band with minimal settings.

Show business greats such as Victor Borge, Jo Stafford, Danny Kaye and Frank Sinatra entertained audiences throughout the 1940's.

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Balaban and Katz took great pride in the music and orchestras presented in their theatres. Presentations included the classics and opera as well as jazz and popular tunes. Performers included Paul Whiteman, John Phillip Sousa, and Gladys Swarthout.

The Chicago Theatre Grande Wurlitzer pipe organ has had an impressive history which has been lauded as a highly significant theatre organ for it's massive sound.

The man who was responsible for the design and choice of sounds of the organ is the famous Jesse Crawford. Originally shipped by the Wurlitzer Corp. of North Tonawanda, N.Y. in July of 1921, it boasted four manuals and 26 ranks of pipes-Opus 434.

In 1970 the entire organ was restored by the American Theatre Organ Society and was dedicated in concert on October 2, 1975. Though additions over the years, the organ has grown to 29 ranks. Organist George Wright performed to a full house July 4, 1977.

Hollywood and its glamorous movie stars were the imitated rage of the day. The Chicago Theatre provided the average patron the chance to be a glamorous movie star for a while. The building itself was a Hollywood set.

The Chicago Theatre is a mirror of the way things were during one of Americas most prosperous and flamboyant eras. It was the epitome of all that made up these times. To millions of Chicagoans the Chicago Theatre is the world's "Wonder Theatre".

9 MAJOR BIBLIOGRAPHIC REFERENCES

Hall, Ben M., The Best Remaining Seats, Clarkson N. Potter, Inc.
New York City, 1961.

Balaban, Carrie, Continuous Performance, A. J. Balaban Foundation
New York, 1964.

10 GEOGRAPHICAL DATA

Less than one acre

ACREAGE OF NOMINATED PROPERTY _____

QUADRANGLE NAME _____

QUADRANGLE SCALE _____

UTM REFERENCES

A	_____	_____	_____
ZONE	EASTING	NORTHING	
C	_____	_____	_____

B	_____	_____	_____
ZONE	EASTING	NORTHING	
D	_____	_____	_____

E	_____	_____	_____
---	-------	-------	-------

F	_____	_____	_____
---	-------	-------	-------

G	_____	_____	_____
---	-------	-------	-------

H	_____	_____	_____
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VERBAL BOUNDARY DESCRIPTION

The south 60 feet of lots 1, 2, 3, and all of lots 4-10 inclusive of block
9 of The Fort Dearborn Addition to Chicago, the whole southwest fractional
 $\frac{1}{4}$ of section 10-39-14, Ante fire

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

1. Donald K. Lampert 2. John L. Corliss

ORGANIZATION

DATE

July , 1978

STREET & NUMBER

1. 6364 N. Hermitage Ave. 2. 727 Seward Ave.

TELEPHONE

1. 743-1276

2. 869-8138

CITY OR TOWN

1. Chicago, Ill. 60660 2. Evanston, Ill. 60202

STATE

60202

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL _____

STATE _____

LOCAL _____

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

ATTEST: KEEPER OF THE NATIONAL REGISTER

DATE

CHIEF OF REGISTRATION